

# *El rapto de Ganimedes*

*Texto poético de José Ramón Enríquez*

*Pianoforte y Contralto*

*Juan Luis de Pablo Enríquez Rohen*

(2001)

Texto poético de José Ramón Enríquez

--desmenuzar la imagen que quisimos tener entre los brazos

el pastor solo  
envidiaba a los rebaños guarecidos bajo una sombra fresca  
y a los lagartos verdes entre espinas

--se recorren y reúnen las palabras  
para que definan y para que defiendan

testigo  
el pastor amante de una imagen  
no precisa construir el minuto del milagro  
cuando es Zeus quien le obsequia  
la íntima razón de sus poemas

--si acudes ¿será para esfumarte  
o construirás conmigo un canto nuevo en medio de los ríos?

es Zeus quien desplaza un relámpago y un ruido  
es el aire quebrado  
y la luna matrona que juega con sus dedos:  
es el águila real en busca de alimento

--viajero de líneas húmedas quiero sumergirme aquí  
para resurgir aun en tus moléculas

un milagro: la historia que se instala quieta  
en algo tan nuevo como lo fuera el viento

--evolucionas hasta abrirte en sonrisa  
desde fuentes que brotan en el postrer secreto

Zeus quiso tocar con dedos de pastor:  
el repique de las campanas afecta y distribuye  
ya se conoce el mar  
y Ganimedes olímpico copero  
fue dictado a un oído solitario

--era la primavera rubia era los trinos

## *El rapto de Ganimedes*

*Juan Luis de Pablo Enríquez Rohen*

(2001)

Misterioso (♩ = 60)

## *Laissez Vibrer*

*Pianoforte*

*Red. La palma en la cuerda*

*Contralto*

*mf* —des-me-nu-zar      la/i-ma - gen

*Pf.*

280

*Calt.*

que                qui - si - mos                te - ner

en

*Pf.*

*Calt.*

- tre los bra - zos

4

*Pf.*

*Calt.*

El pas- tor so- lo/en- vi- dia- ba/a los re-

5

*Pf.* *mf*

*Calt.*

ba- ños gua- re- ci- dos ba- jo/u- na som- bra

6 (8va) - - -

*Pf.*

*Calt.*

fres- ca y/a los la- gar- tos ver- des

7

*Pf.*

*f*

*Calt.*

en- tre/es- pi- nas

8

*Pf.*

*mf*

*Calt.*

—se re- co- rren y re-

9

*Pf.*

*p*

*Calt.*

ú- nen las pa- la-

10

*Pf.*

*Calt.*

bras pa- ra que de- fi-

11

*Pf.*

*Calt.*

Red. nan y

12

*Pf.*

*Calt.*

*mf*

pa- ra que de- fien- dan

The musical score is written for piano (Pf.) and cello (Calt.). The piano part consists of two staves (treble and bass clef) and the cello part is a single staff. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into three systems, numbered 10, 11, and 12. System 10 shows the piano playing a chord in the right hand and a single note in the left hand, while the cello plays a single note. System 11 shows the piano playing a chord in the right hand and a single note in the left hand, while the cello plays a single note. System 12 shows the piano playing a chord in the right hand and a single note in the left hand, while the cello plays a single note. The lyrics are: 'bras pa- ra que de- fi-' at the end of system 10, 'nan y' at the end of system 11, and 'pa- ra que de- fien- dan' at the end of system 12. The piano part includes dynamic markings 'Pf.' and 'mf'. The cello part includes dynamic markings 'Red.' and 'mf'. There are also triplets in the piano part in systems 11 and 12.

## 13 Poco più mosso (♩ = 63)

*Pf.*

*Calt.*

tes- ti- go el

## 14

*Pf.*

*Calt.*

pas- tor a- man- te de/u- na/i-

## 15

*Pf.*

*Calt.*

ma- gen

16

*Pf.*

*Calt.*

*Red.*

no pre- ci- sa cons- tru- ir el mi- nu- to del mi-

17

*Pf.*

*Calt.*

*Red.*

la- gro

18

*Pf.*

*f*

*Misterioso* (♩ = 60)

*Calt.*

*f*

*Red.*

cu- an- do es Ze- us quien le/ob- se- quia la



19

*Pf.*

*Calt.*

ín- ti- ma ra- zón de sus po- e- mas

20

*Pf.*

*Calt.*

—si/a—

21

*Pf.*

*Calt.*

cu- des ¿se- rá pa- ra/es- fu-

22

*Pf.*

*Calt.*

*mf*

mar- te o cons- trui-

23

*Pf.*

*Calt.*

rás con- mi- go un can- to nue- vo/en me- dio de los

24

*Pf.*

*Calt.*

*mf*

rí- os?

25

*Pf.*

Musical score for measures 25-26, piano part. Measure 25: Treble clef, key signature of one flat (B-flat), 4/4 time. The melody starts on a half note G4, followed by a quarter note F#4, a quarter note E4, and a half note D4. A slur covers the last three notes. Bass clef: A half note B-flat3, followed by a quarter note A3, a quarter note G3, and a half note F#3. A slur covers the last three notes. Measure 26: Treble clef: A half note G4, followed by a quarter note F#4, a quarter note E4, and a half note D4. A slur covers the last three notes. Bass clef: A half note B-flat3, followed by a quarter note A3, a quarter note G3, and a half note F#3. A slur covers the last three notes.

*Calt.*

Musical score for measure 25, calt. part. Treble clef, key signature of one flat (B-flat), 4/4 time. The part consists of a single quarter rest.

26

*Pf.*

Musical score for measures 26-27, piano part. Measure 26: Treble clef, key signature of one flat (B-flat), 4/4 time. The melody starts on a half note G4, followed by a quarter note F#4, a quarter note E4, and a half note D4. A slur covers the last three notes. Bass clef: A half note B-flat3, followed by a quarter note A3, a quarter note G3, and a half note F#3. A slur covers the last three notes. Measure 27: Treble clef: A half note G4, followed by a quarter note F#4, a quarter note E4, and a half note D4. A slur covers the last three notes. Bass clef: A half note B-flat3, followed by a quarter note A3, a quarter note G3, and a half note F#3. A slur covers the last three notes.

*Calt.*

Musical score for measure 26, calt. part. Treble clef, key signature of one flat (B-flat), 4/4 time. The part consists of a single quarter rest.

27

*Pf.*

Musical score for measures 27-28, piano part. Measure 27: Treble clef, key signature of one flat (B-flat), 4/4 time. The melody starts on a half note G4, followed by a quarter note F#4, a quarter note E4, and a half note D4. A slur covers the last three notes. Bass clef: A half note B-flat3, followed by a quarter note A3, a quarter note G3, and a half note F#3. A slur covers the last three notes. Measure 28: Treble clef: A half note G4, followed by a quarter note F#4, a quarter note E4, and a half note D4. A slur covers the last three notes. Bass clef: A half note B-flat3, followed by a quarter note A3, a quarter note G3, and a half note F#3. A slur covers the last three notes.

*Calt.*

Musical score for measures 27-28, calt. part. Treble clef, key signature of one flat (B-flat), 4/4 time. The part consists of a single quarter rest.

es

28

*Pf.*

*Calt.*

Ze- us quien des-

29

*Pf.*

*Calt.*

pla- za/un re- lám- pa- go y/un rui-

30

*Pf.*

*Calt.*

do es el ai- re que-bra- do

31

*Pf.*

*Calt.*

y la lu- na ma-

32

*Pf.*

*Calt.*

tro- na que jue- ga con sus

33

*Pf.*

*Calt.*

de- dos:

34 Poco più mosso (♩ = 63)

*Pf.*

*Calt.*

es el

35

*Pf.*

*Calt.*

á- gui- la re- al en bus- ca de/a- li- men-

36

*Pf.*

*Calt.*

to

37

*Pf.*

*Calt.*

*Red.*

3

3

✱

38

*Pf.*

*Calt.*

*Red.*

3

3

✱

—via—

39

*Pf.*

*Calt.*

*Red.*

3

3

je— ro de lí— neas

40

*Pf.*

*Calt.*

hú- me- das quie- ro su- mer- gir- me a-

41

*Pf.*

*Calt.*

quí pa- ra re- sur-

42

*Pf.*

*Calt.*

gir a- un en tus mo- lé- cu-



43

*Pf.*

*Red.*

*Calt.*

las

Detailed description: This system contains measures 43 and 44. The piano accompaniment is marked *Pf.* and includes a *Red.* (Reduction) symbol. The bass line features triplets of eighth notes. The vocal line, marked *Calt.*, has a single note on the word 'las'.

44

*Pf.*

*8vb*

*Red.*

*Calt.*

Detailed description: This system continues measure 44. The piano part has a *8vb* (octave below) marking and a *Red.* symbol. The vocal line remains silent.

45

*Pf.*

*Lasciar Vibrer*

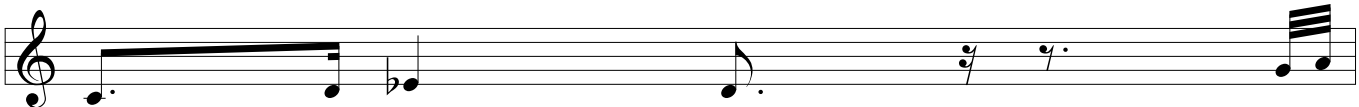
*(8vb)*

*Calt.*


Detailed description: This system contains measure 45. The piano part is marked *Pf.* and includes the instruction *Lasciar Vibrer*. The bass line has a *(8vb)* marking. The vocal line is silent.


46 *Largo ma libero ad escena**solo p*

Calt.   
un mi-la-gro:

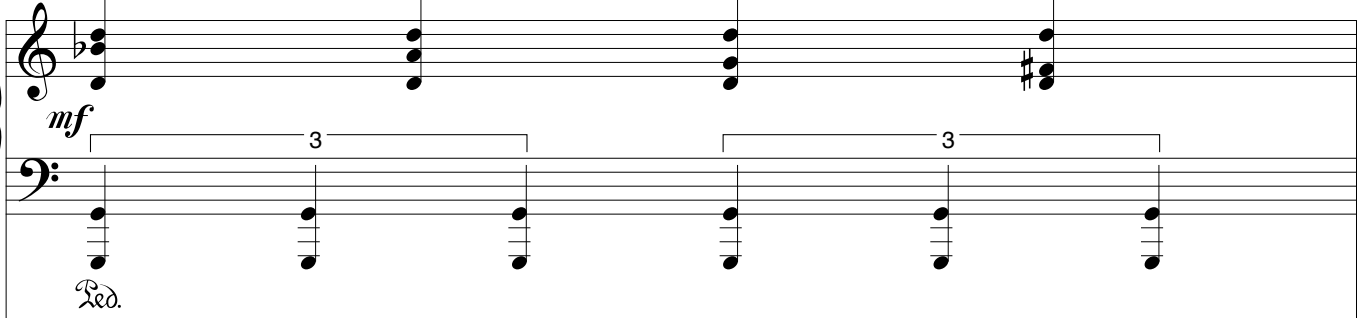
Calt.   
la his-to-ria que se/ins-

Calt.   
ta-la quie-ta

Calt.   
en al-go tan nue-vo

Calt.   
co-mo lo fue-ra/el vien-to -e-

51 *Misterioso* (♩ = 60)

Pf. *mf*   
vo-lu-cio-nas

52

*Pf.*

*Calt.*

has— ta a— brir— te en son— ri— sa

53

*Pf.*

*Calt.*

des— de fuen— tes que bro— tan en el pos— trer se—

54

*Pf.*

*Calt.*

cre— to

55

*Pf.*

*f*

*Calt.*

8vb - - -

56

*Pf.*

*mp*

*Calt.*

Ze- us qui- so to- car con de- dos de pas-

57

*Pf.*

*mf*

*Calt.*

tor:

Red.

58

*Pf.*

*Calt.*

el re- pi- que de las cam- pa- nas

59

*Pf.*

*Calt.*

a- fec- ta/y dis- tri- bu- ye

60

*Pf.*

*Calt.*

ya se co- no- ce/el mar

62

*Pf.*

*Calt.*

fue dic- ta- do/a/un o- í- do so- li-

[illegible]

64

*Pf.*

*Calt.*

rio

65

*Pf.*

*Calt.*

*Red.*

—e-ra la pri-ma-ve- ra ru- bia

66

*Pf.*

*Calt.*

e- ra los tri- nos

67

*Pf.*

68

68

*Pf.*

69

*Pf.*

Cuernavaca, Morelos  
Noviembre, 2001